TYCIZINE #2

WINNIE TRUONG

HOLLABACK! EDINBURGH

FREE FREE

December 2012

WINNIE TRUONG: SUPERFREAK

SINCE graduating from Ontario College of Art and Design with a BA in Fine Art in 2010, Winnie Truong already has an impressive list of both solo and group exhibitions behind her, including her most recent exhibition 'Double Twist' at the Galerie Trois Points in Montreal, Quebec.

I first came across Winnie Truong's work one lazy day whilst searching through a labyrinth of artist's blogs hoping to come across something fresh and exciting. There is nothing more thrilling than discovering an artist whose work makes your hairs stand on end. This is the effect that Truong's work had on me and fitting, it seems, when so much of her work focuses on this very thing - hair.

Her large crayon pencil drawings depict a series of isolated characters, who more often than not would be classed as freakish and abnormal. Disembodied faces stare at you, an excess of facial hair, bound by a multitude of plaits and knots. Her considered choice of colour only adds to the peculiarity of her characters as they are enveloped in blue, gold and purple hair. Reminiscent of early 20th Century circus freak shows, you can imagine any one of Truong's characters sitting along side Tod Browning's 'Bearded Lady' or 'Half Woman-Half Man'. But whilst they lie in 'freakish' territory Truong does not fully give over to this band of societal misfits. Her drawings tap into the multitude of beauty images that we see every day in magazines and are so familiar with. If I were to flick through your average woman's beauty magazine I am in no doubt I could find instructions on how to create the perfect beehive hairdo (RIP Amy Winehouse). I imagine it would look something like Truong's character in 'Ornament & Correction' (although perhaps with fewer teeth).

Truong's drawings are beautifully illustrated with careful consideration as to where every wisp of hair, abscess and peculiarity is placed and as a result perfectly brings¬¬ together the ethereal and abnormal.

For further details on Winnie and her work please visit her website *http://www.winnietruong.com*

words: Vanessa Boyd

SEXISM AND THE MUSIC MEDIA

THE MUSIC INDUSTRY IS SEXIST.

It's a banal fact of life that if you have lady parts you're going to get handed the shitty end of the (drum) stick when it comes to making music. Women are patronised, objectified and ridiculed at all levels. They are often rated purely on physical attributes rather than ability and are passed over for roles they are more than capable of. But, like a shoegazey onion, sexism within the industry has many layers - a large proportion of which stems from music journalism. Whilst this is obvious from both the paradoxical lack of serious female coverage in magazines and the over-abundance of hypersexualised women pouting from every page beside interviews casually discussing bitches 'n' ho's, a closer look at the linguistics of articles can reveal a more subtle form of sexism lurking between the commas.

In the average music magazine, there are a standard set of adjectives applied to all reviews because, let's face it, there are only so many synonyms for words like 'haunting' and 'passionate'... However, there is a tendency towards softer, sexualised adjectives when describing women, particularly when it comes to live reviews. Words such as 'sensual' and 'pleasure' frequently appear when describing women, but not men, highlighting a wider argument about gendered language which stretches beyond music journalism - the real issue is the physical focus of live reviews.

To elucidate, imagine reading, "Staring moodily into the crowd, Thom Yorke's Khaki T shirt and wiry ginger hair catches the light as he jerks his body lustfully."

It sounds ridiculous, if not a little over exaggerated (and creepy), but this is the way a similar female musician would often be described. When a man plays a guitar on stage, it's all about the sound. When a woman plays a guitar on the same stage, it's almost always about the look. Of course, for some female artists, appearance is an integral part of their performance and in that case it would be farcical to completely ignore those aspects, but focusing on this to the detriment of the music, as many journalists do, is absurd. Again, this opens another discussion about why so many female artists adorn costumes to perform whilst men don't but, at the risk of turning this into a tome, I'll leave that for another rant...

words: Catriona Reilly

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK.

Words:
Kendal Chalk

THE FEMINIST MOTHER

MANY times in my life I have contemplated whether or not I could call myself a feminist. It has played on my mind a lot, and none more so than after becoming a mother, and questioning the way this new role defined me as a person, and the ways in which I did and did not want to raise my daughter.

But this week something happened. After several long discussions about feminism, about what it is and isn't and what it means to different people, I realised I am, without a doubt, staunchly, unequivocally, a feminist. I told this to my husband who looked at me as if that was the most obvious thing I have ever said to him.

I also realised that feminism is and should be an inclusive, flexible ideology - one that is still fighting hard for women to gain equality in a male dominated, male normative society where all of us, women and men, are often defined by our gender and confined to the roles that go along with it…

Here are some things that, as a feminist mother, I do face on a regular basis: I face the challenge of fighting for my right to birth freely, of refusing inductions and unnecessary vaginal examinations during labour, or refusing flu and whooping cough vaccinations during pregnancy should I not want them, and I face the challenge of fighting for the right to bond with my baby after birth as I see fit, without constant interruption and interference.

I face the challenge of breastfeeding in a society that is still largely uneducated about the benefits of breast milk, that doesn't understand or support the need to breastfeed a child beyond the very early months, and that would like me to cover up and be discreet when I am out and about, God forbid they should see a flash of breast when I feed my baby (although, on Halloween, should I want to dress as a slutty nurse, I am welcome to flash my breasts all I wish).

I face a culture that is more concerned with getting me back into shape, getting rid of those stretch marks and getting me back into the office than it is about me bonding with my baby or giving me the time and space necessary to adjust to bringing a new life into the world.

I face a society that tells me, constantly, not to trust my own body, because everyone else knows better. Because even though my body has carried and nurtured a baby for 9 months, it can't possibly detect the presence of that baby sleeping next to me in bed or feed a baby on breastmilk alone for the first 6 to 9 months of a baby's life. I face a society that tells me I dress my daughter too much like a boy because she wears navy and red instead of head to toe pink, or T-shirts that say, 'Cute Little Princess' on them.

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK.

Interview: Lauren Mayberry

When I was 15, I pretty much just listened to Hole, read Point Horror and thought that a grey hooded gap fleece plus full length denim dungarees was high fashion (true say). London three-piece Skinny Girl Diet prove that being a teenager can be one hell of a lot cooler than that... Guitarist and vocalist Delilah answered some of our questions.

WHO ARE SKINNY GIRL DIET?
Delilah on guitar and lead vocals, Amelia on bass and vocals, and Ursula on drums and vocals.

HOW DID YOU GET TOGETHER?
We are all cousins - me and Ursula are sisters. We just started jamming one day and it eventually turned into Skinny Girl Diet.

HOW WOULD YOU DESCRIBE THE SKINNY GIRL DIET SOUND?
Three girls screaming and playing distorted guitar.

WHAT BANDS / ARTISTS HAVE INFLUENCED YOU?
So many things inspire me, including The Slits, Bikini Kill, Babes in Toyland and Butthole Surfers.

DO PEOPLE MAKE A FUSS OVER HOW YOUNG YOU GUYS ARE?
Oh, yes. We get really annoyed and really hate it because we don't

SKINNY GIRL DIET

want to be called a 'teenage band'. It will turn into a gimmick and that's not what we are all about. We want to be taken seriously as a punk band.

WHAT'S THE BEST PART OF BEING IN A BAND?
Writing your own songs and playing with two of your close friends. I also love playing gigs. I would recommend that anyone who wants to start a band just do it! It's a lot of hard work but it's worth it.

WHAT IS THE ULTIMATE DREAM GIG LINE-UP YOU'D LIKE TO BE A PART OF?
Nirvana, Mudhoney, The Slits, Dinosaur Jr, Babes in Toyland, Bikini Kill, Buttonhole Surfers, The Meat Puppets, Eater and The Adverts, David Bowie and Jimi Hendrix.

WHAT'S ON THE HORIZON?
We've got loads of gigs in London over the next couple of months. Check the tumblr for updates - skinnygirldietband.tumblr.com.

THEY AIN'T NO HOLLABACK GIRLS... OR ARE THEY?

TYCI met up with a couple of the ladies behind the Scottish branch of the global movement working to end street harassment. They had some cake and discussed all things feminist, and how you go about a revolution, girl style.

Emily Molloy

WHAT IS HOLLABACK! AND WHAT ARE YOUR ROLES THERE?

ELLIE HUTCHINSON: Hollaback! is a global campaign against street harassment, and Hollaback! Edinburgh is the first one in Scotland. We've got a website where people can report what has happened and how it made them feel so we can map people's experiences, see the prevalence of it and what is actually happening to them. What we are doing off the back of that is a whole range of different awareness raising stuff. Lena and Maja [Milatovic] are looking at education and doing different workshops with people and lots of outreach. I'm the coordinator and deal with the public awareness elements, so I plan launches and any on-line campaigning. We're about to launch a new online campaign called 'No One Ever' which will challenge the idea that street harassment is a compliment. Anything from wolf-whistle to name calling is not a compliment. We're trying to find funny ways to challenge that sort of stuff.

"Anything from wolf-whistle to name calling is not a compliment"

LENA WANGGREN: I'm the education coordinator with Maja. We are in charge of the education or the learning side. We recently did a workshop with the LGBT Youth Scotland and we are going to have another at the Scotland Feminist Conference in January. It's basically about getting out there and talking to people about what street harassment is and how we can challenge it.

DO YOU THINK THIS IS A NEW WAVE OF FEMINISM, OR THE NEXT (OR EVEN LAST) STEP TOWARDS FEMALE EQUALITY?

LENA: I don't think I'll live to see the last step so... I think it's very third wave, Riot Grrrl! It's all very much about being 'badass', self-identification and knowing that you're worth something and defending yourself for that.

ELLIE: Just the terms of the debate are slightly different, like there's more focus maybe on gender than necessarily women, and men. It's looking at the whole grammar of

gender expression, which is more a third wave thing.

LENA: My approach is that everyone can be a feminist. If you want gender equality and are ready to fight for it, no matter what sex you are, you can be a feminist. But I think what can be difficult for a white male to understand is this feeling of walking the streets. If I'm walking home and I see three men, I will start thinking, "Oh god, are they going to say something, are they going to grab me?" I spoke to my brother and he had watched it with his girlfriend, and he said, "Well, y'know, I'm glad it is different here in Sweden, it's not that bad." His girlfriend and I just looked at him said, "No, it is just as bad here. You just don't know it."

ELLIE: It gives people hope that things can change. Workplace harassment still happens an obscene amount, but it's the terms of debate around it which are starting to change, like the idea that it's just harmless banter and we all need to lighten up. I think women get to the point where they're confident enough to say, Actually no, I don't want to fucking lighten up, this is hurtful and makes me feel frightened".

SO HOW DO YOU DRAW BOUNDARIES BETWEEN WHAT IS ACCEPTABLE AND WHAT IS NOT, WHEN IT COMES TO PUBLIC BEHAVIOUR?

ELLIE: A compliment is not a compliment if the recipient finds it frightening and they don't like it. That is what the issue comes down to: Is your behaviour potentially going to make someone feel like crap? If you're not sure, don't do it.

DO YOU GET MUCH RESISTANCE FROM PEOPLE OUTSIDE THE ORGANISATION WHEN YOU TELL THEM WHAT IT IS ALL ABOUT?

ELLIE: In my personal life, if anyone says anything, about it being PC gone mad, then I would say if there is a slight chance that what you will say will make someone feel frightened, then it is up to you to take that risk, and is that the sort of person you want to be?! We can say whatever we like, but it is about being mindful of what you are saying to the people around you and making sure that it is not something you should be ashamed of. I speak to some women who would not identify as being feminist, but they feel that street harassment is something okay to share. There is a less of a taboo, because it is in public places, than there is around rape or domestic abuse which people associate with shame, which they shouldn't do. But because street harassment is out in the open, people are more likely to agree and say that it has happened to them and it is okay to talk about it.

THIS IS AN EXCERPT. FOR THE FULL ARTICLE, VISIT TYCI.ORG.UK OR EDINBURGH.iIHOLLABACK.ORG.

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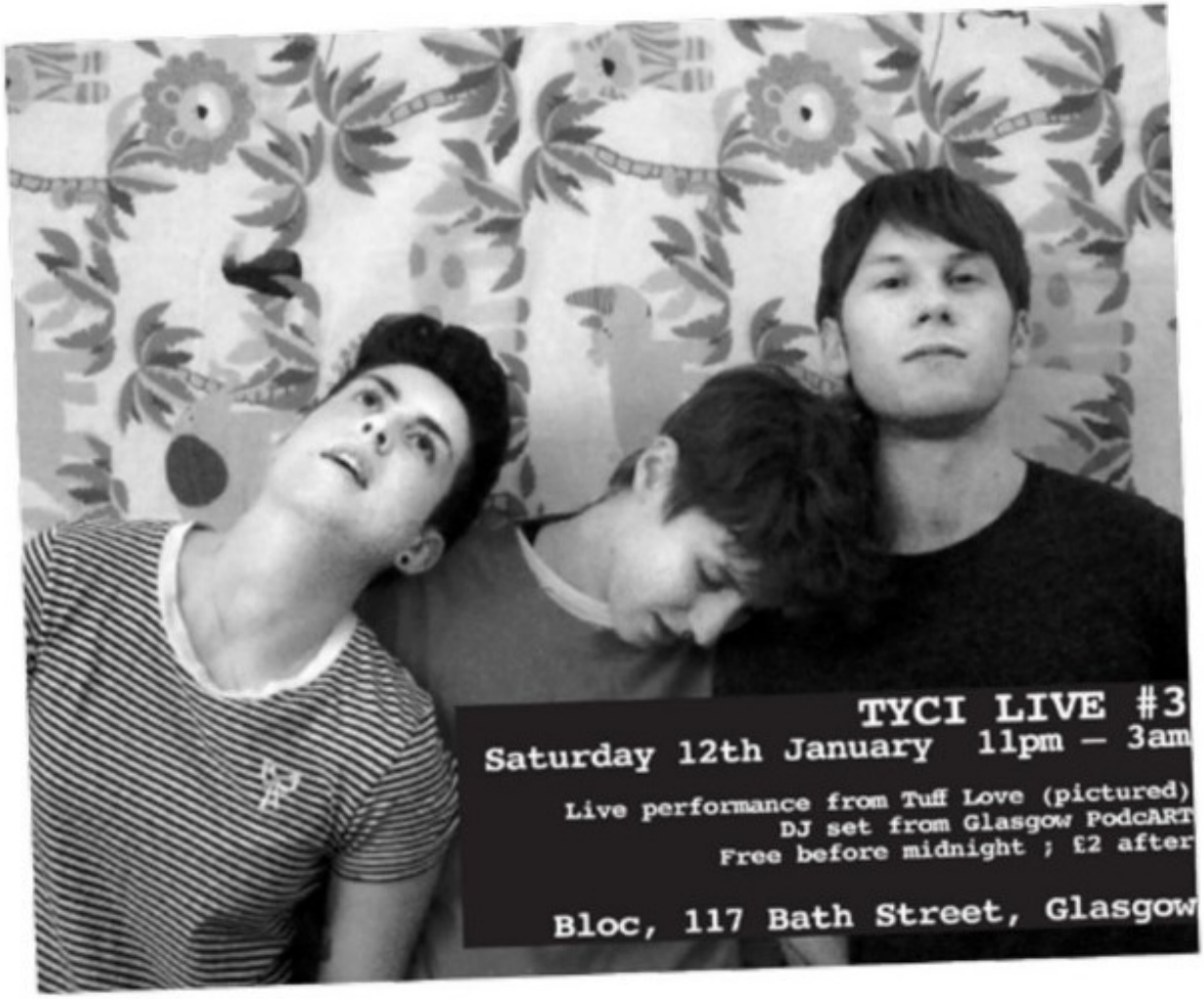

TYCI (www.tyci.org.uk) is a collective dedicated to exploring and celebrating all things femme.

TYCI stands for Tuck Your Cunt In. The meaning is something akin to a feminine version of 'man up'. Sorting yourself out. Taking charge of your own destiny. Pulling yourself up by the bootstraps and bloody well getting things done – and this is exactly what we hope to achieve.

Run by women, we aim to provide an open forum in which to discuss news and current affairs, art, music and film, pop culture and political issues which affect us in every day life, as well as interviews, opinion pieces, providing a place to share ideas and make connections.

This zine is a collection of some of the content from our website and is distributed in conjunction with our monthly live event at Bloc. We hope to create a platform for female DJs, MCs and musicians, showcasing both local and international talent in an environment far removed from the 'taps aff' gig nights which have become commonplace in Glasgow venues in recent years (Too. Much. Testosterone. Must. Find. Air.)...

If you would like to get involved, reply to any of our articles or just generally say hi, hit us up on contact.tyci@gmail.com.